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## THE PUPPETEERS OF AMERICA

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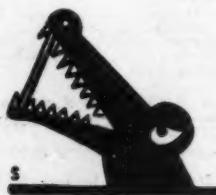
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# Craig and the Marionette Theater

Cleve Haubold

## PART II

Though there were no limits on the potentialities of the marionette actor, Craig noted that the marionette could be misused as greatly as the living actor. Reality in the marionette acting was as common, and as much to be condemned as reality in the larger theatre. Gordon Craig had no patience with the marionettes of Dr. Podrecca. He wrote: "THE CONTINENTAL DAILY MAIL a most excellent publication which I miss whenever I come to England, speaking of this troupe's performance said:—'The dexterity of the manipulators, combined with the talent of the hidden artists who speak and sing for the puppets conveys all extraordinary illusion of reality—this being precisely the thing that no good marionettes ever do; from this you get a fair idea of the third-class thing the whole show is.'"

In later years, Craig never lost his interest and enthusiasm for the marionette, its ancestors and descendants. Enid Rose, in writing of Gordon Craig, mentions that THE PAGE announced the forthcoming publication of A BOOK OF PENNY TOYS. The author was compelled to revise this title to GORDON CRAIG'S BOOK OF PENNY TOYS—which he felt to be regrettably egotistical—because his first idea was adopted by another. The book contains twenty drawings of penny wooden toys, each suggesting perfectly the material and action of the models."

Craig himself, in quoting from the 17th century journals of John Evelyn, gives Evelyn's descriptions of a marionette theatre, and comments, "Evelyn's quiet delight in devoting fifteen lines to recording this glimpse of a small marionette Theatre in Paris delights me, too, in just the same way, and in

like measure no less, no more... Obviously one of the most interesting records of a seventeenth-century marionette theatre which exists. Evelyn has seven more entries which touch on this little branch of Theatre work."

Gordon Craig adds in a footnote to these descriptions that, "This is by no means an early record, for even in England, in 1573, Italian marionettes of pupazzi established themselves in London, and the Lord Mayor authorized them to be allowed to settle in the city and to carry on their strange motions, as in the past and from time immemorial."

Not only the scholarly study of the marionette fascinated Craig, but he was vastly entertained by the puppets themselves. Enid Rose gives Carlo Linati's description of an evening at the puppet show with Gordon Craig:

"That evening we dined together, and afterwards, nothing would do but that I should take him to a performance of Gerolamo, in the little theatre of Piazza Beccaria. And there, stretched out in a poltroncina, laughing with delight in the midst of a public made up of children and mothers, he took a world of pleasure in listening to the buffooneries of Gerolamo fino Principe... and observing the form and decorations of that minute sala, and making me note the jests and costumes of the marionettes, the delicious rudimentary character of the scenes."

Some of his critics—and a man who expressed as many opinions as dogmatically as Gordon Craig would have a good many of them—thought that Craig harped too much on his beloved marionettes. Glenn Hughes justifies Craig's seeming overemphasis in this way:

Like all pioneers, Craig has been forced to exaggerate in order to waken a drowsy public consciousness and stimulate thought. He has annoyed many persons greatly by his emphasis and insistence on certain principles, but less emphasis and less insistence would have accomplished nothing. He has perhaps exaggerated the importance of the mask and the marionette, the two oldest properties of the theatre. But these had fallen into such neglect and disrepute that only the most violent propaganda could reinstate them in public favor and win for them again the admiration and reverence which for so many centuries was theirs."

Craig added this note to Hughes' remarks:

"While I willingly admit that I have exaggerated, there are two points in my book where I cannot exaggerate, but which be the very nature of the matter dealt with must seem exaggerated—I mean the Mask and the Marionette. No one since I wrote of these things has done anything with either Masks or Marionettes.

"What is there to do with them? Exploit them?—that is impossible. Signor Podrecca is an organizer and has travelled with success a show of marionettes. It was not of any show of marionettes that I wrote, or of any playful use of masks.

"The Mask and Marionettes have only been nobly used by the Japanese.

"We know too little of the Greek Theatre to be in a position to say what use the mask was put to."

Even if the marionette and his talents were not applied to the life-sized theatre, the marionette is valuable. Craig writes that "What counts is that in the puppet we have all those elements necessary to interpretation and in the puppet stage every element necessary to a creative and a fine art."

In addition to studying the marionette as an art medium in itself, Craig found in the puppet theatre what

he believed were the keys to a new and better theatre of men. He had been sent a tracing of a Japanese marionette when he wrote:

"I was at that time overwhelmed by a conviction that the marionette even though but distantly related to the Idol, held something vital to the development of the theatre: I felt that it was one of the few things which counted in all the discoveries in the land of the stage.

"I still feel this. My judgement has had time to ripen, and if not convinced of the immediate advent of a world of super-marionettes to rescue a special branch of the art of acting from decay, I am persuaded that the marionette is the basis for a revival of that particular branch... by studying the nature of this creation of artists... by careful and serious and protracted study of the Idea in the Idol, in the Puppet, in the Doll, in Images of all kinds, we shall widen and not narrow our vision and so, maybe, see things we would show to others... And this is one of the things I have been studying a little—the nature of the marionette."

It was the symbolic qualities of the marionette that Craig valued so highly as a possible pattern for the human actor. Of symbolism, Craig said, "For not only is symbolism at the roots of all art; it is at the roots of all life;... it is only by means of symbols that life becomes possible for us. We employ them all the time... I think there is no one who should quarrel with symbolism... nor fear it."

The marionette was the teacher for the actor in the matter of the use of symbolism on the stage. Gordon Craig hoped that one day the actor would listen to this teacher. "The theatre will continue its growth and actors will continue for some years to hinder its development. But I see a loop-hole by which in time the actors can escape the bondage they are in. They must create for themselves a new form of acting, consisting for the

main part of symbolic gesture. Today they impersonate and interpret; tomorrow they must represent and interpret; and the third day they must create."

From his studies of the art of the marionette, Craig formed his controversial concept of the Uber-marionette. In 1907 Craig explained his idea of the super-puppet:

"The actor must go, and in his place comes the inanimate figure—the Uber-marionette we may call him, until he has won for himself a better name. Much has been written about the puppet, or marionette. There are some excellent volumes upon him, and he has also inspired several works of art. Today in his least happy period many people come to regard him as rather a superior doll—and to think he has developed from the doll. This is incorrect. He is a descendant of the stone images of the old temples. He is to-day (sic) a rather degenerate form of a god. Always the close friend to children, he still knows how to select and attract his devotees.

"When any one designs a puppet on paper, he draws a stiff and comic-looking thing. Such an one has not even perceived what is contained in the idea which we now call the marionette. He mistakes gravity of face and calmness of body for blank stupidity and angular deformity. Yet even modern puppets are extraordinary things. The applause may thunder or dribble, their hearts beat no faster, no slower, their signals do not grow hurried or confused; and though drenched in a torrent of bouquets and love, the face of the leading lady remains as solemn, as beautiful and remote as ever. There is something more than a flash of genius in the marionette, and there is something in him more than the flashiness of displayed personality. The marionette appears to me to be the last echo of some noble and beautiful art of a past civilization. But as with all art which has passed into fat

or vulgar hands, the puppet has become a reproach. All puppets are now but low comedians."

In the same articles, Craig declared high hopes for a rediscovery of the value of the marionette—the expedition being led by Gordon Craig.

"And who knows whether the puppet shall not once again become the faithful medium for the beautiful thoughts of the artist. May we not look forward with hope to that day which shall bring back to us once more the figure, or symbolic creature, made also by the cunning of the artist, so that we can gain once more the 'noble artificiality' which old writers speak of? Then shall we no longer be under the cruel influence of the emotional confessions of weakness which are nightly witnessed by the people and which in their turn create in the beholders the very weakness which are exhibited. To that end we must study to remake these images—no longer content with a puppet, we must creat an uber-marionett. The uber-marionette will not complete with life—rather it will go beyond it. Its ideal will not be the flesh and blood but rather the body in trance—it will aim to clothe itself with a death-like beauty while exhaling a living spirit."

Actors and managers, taking Craig's Uber-marionette literally, protested that he was trying to drive the living actor from the theatre and replace him with some dreadful stringed contraption. Craig waited five years before he somewhat contemptuously explained himself more fully:

"What the wires of the uber-marionette shall be, what shall guide him who can say? I do not believe in the mechanical... nor in the material... The wires which stretch from Divinity to the soul of the Poet are wires which might command him... Has God no more such threads to spare... for one more figure? I cannot doubt it.

"And did you think when I wrote five years ago of this new figure who

should stand as the symbol of man... and when I christened him the ueber-marionette... to see real metal or silken threads?

"I hope that another five years will be long enough time for you to draw those tangible tangle-able wires out of your thoughts."

Gordon Craig might explain his Uber-marionette a bit, but he felt such explanations were unnecessary, and that the Uber-marionette could take care of itself. In 1914 he wrote that he had, "announced the return of the Uber-Marionette or Idol, and the exodus of the actor from the Theatre, and I repeat it. The Uber-Marionette is inevitable. The actor of sense will understand me."

## Variety at California Fairs

Daniel Keller

Hardly home from the U.C.L.A. Festival and a similarly delightful sojourn at Laguna Beach I found in the local newspaper an announcement that Hollywood' puppeteers Jack Shafton and his wife Jackie were scheduled to appear in fourteen quarter hour marionette variety turns during the four day Yolo County fair in the Sacramento area. The Shaftons later told me that they plan to move on soon to another county fair date in Stockton, then to Bishop (just north of Death Valley), then another fair in San Jose by mid-September, and home to the workshop, TV obligations, and other matters.

The drive from my home in Davis to Woodland is just ten miles. On the evening of August 16th my own invisible strings pulled me into the fair grounds, past endless exhibits of electrical appliances in the Commercial Building to a little booth at one end.

It may have been that the actor of sense did not understand Gordon Craig, for, in 1924, he reassured the actor, and gave at last a definition of the Uber-marionette: "I no more want to see the living actors replaced by things of wood than the great Italian actress of our day wants all the actors to die... The Uber-Marionette is the actor plus fire, minus egotism: the fire of the gods and demons without the smoke and steam of mortality."

Thus Grodon Craig, dissatisfied with the attempts at realism in the theatre, turned to the marionette and puppet to study the symbolic styles of the ancient art of the puppet, and from this study, sought to create a new sort of actor—the Uber-marionette.

Jack's best marionette, I thought, was "Ophelia," an agreeably gawky ostrich between two and three feet high. With appropriate taped musical accompaniment, Ophelia, like the other marionettes who had preceded her, came forth onto a platform through a gate-like opening in the false proscenium (its curtains remained closed throughout the show, with the manipulators visible from the waist up behind the proscenium). Mrs. Shafton had meanwhile come around from backstage with a nest which she held for Ophelia to sit on. After trying several times unsuccessfully to lay an egg, craning her long neck to examine the nest—all the time with lively and sympathetic pantomime from Mrs. Shafton—Ophelia finally manages to lay a beautiful big white egg which promptly breaks open. Out hops an ostrich chick that exits gaily with its mother. Jack's wife told me after the show

that this ostrich was one of his early pets and had been with him over twenty-two years.

Two smaller marionettes, a little over a foot high, did time-honored pieces: an energetic, sequinned mouse pianist (who also sings), and later a lavender-clad negro with doffable hat doing a soft shoe dance. Other larger marionettes were elaborately finished young couple in cowboy regalia (with flirting eyes and hinged jaws) and a hayseed trio complete with corncob pipe, singing the hillbilly version of "Temptation." Audience response appeared to be quite good even for some of the classic piano and dance numbers. Perhaps for some of the audience it was a novel experience.

After the short (between ten and fifteen minutes) performance I had an opportunity to chat briefly with this friendly couple. They were much interested to hear what I could tell them of my two days at the Festival and were sorry that their fair bookings had kept them from attending. Jack has

had a considerable amount of experience with both fairs and night clubs in a puppetry career that predates World War II. He definitely prefers the agents at fairs for their reliability in the matter of schedules and finances.

When I asked Jack if he had a special regard for the airplane-type control I found him using (with no vertical pieces), he said that he liked it for its additional leverage, which frees more of his fingers for other action. Jack has no reverence for the sacred cows of literature, when it is a question of adaptions for the puppet stage. After I described to him a twentieth-century puppet parody that my wife Jane had written on the windmill episode in DON QUIXOTE he went her one better by suggesting that he would have the gallant knight errant do battle not with a windmill but with an airplane propeller! Whether barnstorming or brainstorming, Jack and Jackie Shafton should be able to weather even the jet age.

## Stevens Said 'Yes'

Martin Stevens

In the December issue of the PUPPETRY JOURNAL, Mr. Schuring praised the medieval practice of secrecy, when not only puppet shows but people shows, trade guilds, fencing masters, cabalists, artists, alchemists and esoteric societies put a "Keep Out" sign on the stage door of their crafts. Lest any of our innocents take this attitude as gospel simply because they have read it in print, let's present the other side of the story, and review Mr. Schuring's reason for not letting people back stage.

1. "If your customer has really been impressed and enchanted with your production, the glowing memory may last him for a lifetime, unless he is

disenchanted by seeing backstage". Well, I've seen first timers back stage express surprise, wonder, delight, idle curiosity and indifference, but never shock or outrage. Those who have really been "impressed and enchanted" with my show tell me they still are, some of them after twenty years.

2. "The more the public learns about technology in general, the less magical, mysterious and plain awe inspiring puppetry will become." From my view of puppetry, I say Hoorah! I'm not a raree-show montebank, and in my theatre I offer ideas and emotions. If a gimmick will aid in this, I'll use it. If the gimmick interrupts the flow of thought—feeling

causing the viewer to say, "I wonder how he did that?", I've failed in my particular art. So I threw out the most beautiful fire effect for burning Joan at the stake, and I eschewed all miracles, appearances and vanishings in the Passion Play. In expounding the biggest miracle in the world, I couldn't afford to sidetrack my audience with mere "magic".

3. "Your competitors may want to steal some of your quite original and ingenious ideas." In the words of the immortal Rochester; "Oh, Boss—COME now!" You "steal" ideas out front, and all you can "steal" back stage is mechanics, and thanks to our current open-handed-ness, one can obtain free more mechanical information than he can ever use.

4. ". . . it is only the mysterious and the unknown that has the power to haunt us", is not true for me. I remember the things, the ideas, the people I have loved and the people who have loved me—the mutuality, the consonance, the recognition of each other. Oliver's "Henry the Fifth", Gene Kelly's "American in Paris"—I saw them over and over. I know every detail of their acting techniques, their personalities, their motion picture techniques, as I know my hand . . . and they haunt me. I always return to them with joy.

5. "Let's stop publicly spelling out our secrets", he pleads. What secrets? Sometimes back I joined a secret society. It was one of the big ones; ancient, honorable and respected. It has such a fetish of secrecy that from the outside one might suspect each initiate carried a glorious jewel of truth denied to those beyond the pale. After vowing with most sacred oaths

through many ceremonies never to divulge what was to be revealed to me, I finally got the secret; there WASN'T any secret!

6. "It isn't done on films, isn't done in live theatre or in any other live form". I submit that the unending torrent of information available . . . nay, urged on us, concerning the practices, techniques and paraphenalia of films, live theatre and many other art forms makes the puppet expose a comparative droplet. Consider your personal acquaintances who are involved in play production, home movies or Sunday painting. "Preserving the trade secrets", says Mr. Schuring, "insures the status of the puppeteer as a true artist . . . a merchant of dreams."

The biggest and most recognized class of dream merchants is the writer, and only God knows how many books, courses, classes, seminars, lectures, et cetera, et cetera and et cetera there are everlastingly going on about how to write. This doesn't make writing less!

I'm with Mr. Schuring 2000 percent on giving the audience the most moving delight, the greatest magic possible. As a great actress-producer once told me, "Hit the audience with everything in the theatre, including the piano if you can lift it." But let's not forget where the real magic lies; not in the cloth and the wood, the gelatin and the sound system, the fee and the fishline.

The MAGIC is in the MAGICIAN!

YOU are the magician, and together, you and the audience make the magic, and once made, it's made, and if it's made out of nothing, how much more magical. I serenely doubt if it can be made by locking the stage door.

## Festival at Chapel Hill Aug. 4-9

# The Braunschweig's Mischief

Herb Scheffel

If I'd been a kid in the audience at any performance of the imported MARIONETTE THEATRE OF BRAUNSCHWEIG at the Phoenix Theatre (New York City) during Christmas week, certainly would have squirmed in my seat and asked questions left and right, seven minutes after the curtains parted!

Parents scan newspapers for children's holiday entertainment weeks in advance. Holiday entertainment spells action, magic, illusion, bouncy music, color, laughter—THE ENTIRE FIREWORKS OF MAKE-BELIEVE.

The Phoenix management may have been stuck for a company that was available for the holiday week, or the scout who screened the continental puppet troupe forgot what children's entertainment is expected to be at Yuletide, when he booked in the heat of last Summer. Or could it be that continental children find a ponderous puppet script as Wolfgang Martin Schede's DR. FAUST, entertaining—compared to the American child, who has been geared to the fast tempo of television, sports, motion pictures, etc.?

Visually, DR. FAUST is an artistic show, with some handsome effects. There is no doubt that the Braunschweig troupe can build and create amazing characters of wood, cloth and strings—each marionette is a monument to craftsmanship, and Harro Siegel, with the students of the puppetry class of the School of Arts and Crafts, in Braunschweig, Germany, have designed and executed at the top of their brushes and carving tools.

But as holiday entertainment, too much importance was given to the legend of Dr. Johannes Faustus, presumptuous master of necromancy,

who sells his soul to Mephistopheles, in return for power. There was little comedy relief, for holiday laughter, with the exception of Jack Sausage, a sort of clownish assistant of Dr. Faust. It's a heavy tale for moppets to understand and any restlessness on the parts of the pre-teen agers was understandable. For better programing, it would have been wiser to open the show with the five variety turns. Or place three of the skits before the play, and two others following it.

A five-week tour has been arranged for the Braunschweigers, after the Phoenix stand in New York City. AWAY from revelry minded youngsters (and a good number of adults), DR. FAUST will probably fare better. As a "concert" show, for colleges, museums, women's clubs, etc., it will be given a better reception and the serious attention of legitimate theatre-minded. AWAY from the tinsel, sleighbells, spice cakes and holly wreaths, DR. FAUST will find its niche. But at it's New York premiere, it was just TOO much to have these two events meet, and compete.

Productionwise, the American tour will probably teach the German puppeteers a little more about tempo. The waits between scene changes are overlong and could be trimmed many minutes. We have a type of manipulation here, humorously referred to as "jiggling". Occasionally the Braunschweig manipulation lapses into "dragging or floating" their puppets, instead of walking them on the stage. It is mighty disconcerting to see one out of a group of three puppets, onstage, become quite the individualist —out for a "float".

Part 2 of the program consisted of Harro Siegel's mild COMIC INTER-

LUDES. Only when this variety of colorful, animated creatures appeared, did I feel it was an enjoyable Christmas entertainment by puppets. This set of five acts was more satisfactory to both the kids and adults, who were in a festive mood and out for a good time; as puppet entertainment, the second half of the show seemed more genuine and spirited than DR. FAUST.

Here, a plump, gray performing bear whirled and waltzed to beer-stube musik; Herr Spitzenspatzen-spots and Forgetmenot, a cool blue-painted wonder horse, performed in true haute ecole tradition, with Herr S. putting the thoroughbred through some unheard of gaits—but this is puppetry!; the Chinese dancer, with the inexpensive though imaginative ribbon decor built around her routine, charmed everyone by suddenly turning into an aerialist on a magic trapeze; "Siesta In New Mexico", an anaemic routine, centered on the musical ability of these timber Duses and Barrymores, from abroad.

With the introduction of Professor Franz Ferdinand Kniebohrer, the 91-year-old concert pianist, by the show's Compere—the performance REALLY

got into the puppet groove. This turn was NO CONFUSION between legitimate theatre and puppetry—this was sheer unadulterated puppet genius. Everything in this simple spoof of the concert halls bore the earmarks of puppets doing things that humans could not—or would not think of doing. The set-up, on stage, was a welcome change from the usual perspective of a piano playing professor. Here, the Herr Professor could also watch every movement of his audience with fiendish eyes, stare everyone in full face, while he pounced away at a rhapsody, with complete abandon or solefully caressed the 88 ivories. He seemed to change his expressions and his size, too, with each mood—he tossed his long white mop of hair with a wild frenzy while crouched over the keyboard—oh, he puts on quite a show, all by himself! Hooray for the Herr Professor—he saved the Christmas week entertainment at the Phoenix Theater—the curtain came down after his bit with a well deserved encore for good measure—and the memory of good puppetry came back to life.

## McPharlin Memorial Conference

Mid-westerners and Canadians will be headed toward Detroit Jan. 24 and 25, for the McPharlin Memorial Conference to be held at The Detroit Institute of Arts. A tour of the McPharlin Collection will precede the opening at 4:00 P. M. Friday by Gil Oden, Curator of Theater Arts. Following the welcome by Gil, Marjorie Batchelder McPharlin will speak on "Creative Puppetry. Something New?" A reception will follow in the evening, with the Detroit Puppet Theater and the Detroit Guild as hosts, honoring Harro Siegel and the

### Braunschweig troupe.

The Braunschweigs are scheduled to present "Comic Interludes" Saturday morning. In the afternoon Harro Siegel will talk on "European Puppetry Today" followed by a panel discussion "Toward Exciting Puppet Theater" . . panelists, Helen Haiman Joseph, George Latshaw and Dick Myers. The feature of the evening will be "Dr. Faust", presented by the Braunschweigs.

Further report on the conference in next JOURNAL.

# Children and Marionettes

Ann Haggarty

This Christmas season at the Detroit Institute of Arts, Detroit children were treated to a new experiment in puppet theatre production. Adapted by George Latshaw of Akron, Ohio and directed by Gil Oden, Curator of Theatre Arts at the Institute, "Pinocchio the Puppet" combined live actors with marionettes to delight the youngsters of all ages in the packed auditorium and bring an added touch of magic to the holiday time.

The cast of children, recruited from the Youth Theatre Workshops, joined talents with those of Pinocchio, Harlequin and Punchinello in an hour long performance. Early in Latshaw's spirited and humorous version of the children's classic, Pinocchio asks Geppetto if he will ever be a real boy. The woodcarver sadly replies: "No, my little pine cone, you will always be a puppet . . . but the finest puppet in all Italy." What a delightful surprise it was, then, after the puppet's many trials and tests, when young Douglas Wassell, the "voice" of Pinocchio, appeared in Geppetto's shop as a real boy at a wave of the Blue Fairy's wand.

The mechanics of this miracle were singularly well thought out. Operating above the inner stage, which served as Geppetto's workshop, a puppet stage and a forest with the aid of prop

changes, the stringed marionette was manipulated with great deftness and charm by local puppeteer Gary Jennings. His timing with the spoken lines of the Wassell child, whose range of feeling and ability to memorize will bear watching, deserves high praise. The difficulty of entrances and exits was managed largely through blackouts at the proper moments. Pinocchio was kept at a height throughout by devices of the woodcarver's table, the puppet show stage and "rocks" in the forest, so that visibility was kept at a maximum. The inner stage and carefully designed set by Gene Scrimpsher were kept colorful and simple and the live actors could thus work with Pinocchio with ease and make him one of them.

Mr. Oden's talents in the direction of children were most evident in this production and never for a moment did the combination of young people with the marionettes seem stilted. Music and songs by Bob Bryan of California, arranged by Ann Haggarty of the Theatre Arts Department, added to the color and naturalness which Mr. Oden brought to this version of "Pinocchio." It is hoped that it will be possible to repeat this type of unique experiment which makes puppetry and live theatre synonymous terms.

## New Membership Honor Roll

Helen Haiman Joseph-1; Dorothy Shock-1; Nancy Staub-1; Lois Hurt-1; John S. Sisson-1; Marge Kelly-1; Eva Bethany-1;

Lucy Little-1; WOLO-1; John Zweers-1; Francis Hamabe-1; Gil Oden-1; Vivian Michael-2;

**723 Members as of November 1, 1957**

**711 Members as of January 1, 1958**



## PUPPET PARADE

(see photo section)

VIVIAN MICHAEL

### WELCOME TO DETROIT

Even the small fry pictured here are welcome at the Detroit Institute of Arts which houses the largest and finest collection of historic puppets and puppet books in the States. Perhaps some newcomers to the P of A are not familiar with this fact, or are unaware that the Institute supports a full time Curator of Theater Arts, Gil Oden, who has been doing an outstanding job bringing puppet theatre to Detroit and making the city puppet theatre conscious.

On the 24th and 25th of January, the Theater Department of the Institute will be hosts to the Paul McPharlin Memorial Conference, a two day session, in recognition of the founder of this collection. (See notice elsewhere in this issue). Details of the Conference in next JOURNAL.

### CREATIVE?

Creative? The dictionary says "the presentation of a new conception in an artistic embodiment". That's the Vellemans! No matter what the situation, they come up with something new and different. Their original stylized puppets are a never ending source of inspiration to those who would get away from the tried and traditional and venture into new fields of production.

### MEPHISTOPHELES

An outstanding creation of this well known character from Faust by the Marionette Theater of Braunschweig, directed by Harro Siegel, currently playing in this country is shown here.

On the next page, center spread,

one of the brochures which heralded the coming of this famous troupe. We reproduce it here because we feel it is one of the most outstanding brochures ever to come the way of the JOURNAL. A five-fold deal, it is in light gray against a dull black background with just three distinct touches of red-orange, which we hope will not interfere too much with the reproduction.

After a most unfortunate booking in New York City, where an agent scheduled "Faust" as a children's show, the Braunschweigs have been receiving most favorable reviews and we are looking forward to their production in Detroit on January 25th as part of the Memorial Conference at the Institute of Arts. More about them later.

The MARIONETTE THEATRE OF BRAUNSCHWEIG is renowned for its performances at the Edinburgh and Berlin Festivals and elsewhere on the continent. The company is under the direction of Harro Siegel, at the School of Arts and Crafts in Braunschweig.

Staff for the marionette theatre: Music composed by Rudolf Konrad. Speakers: D. S. Clarke, Alan F. Downer, Delia Partridge, Harro Siegel. Operators: Beate Goller, Wolfgang Monthey, Adelheid Siegel, Marie-Elisabeth Sonner, Harro Siegel. Lighting and sound: Rudolf Knopmann. Stage mechanics: Diether Ebbecke, Horst Zeisig.

### FIRST PUPPET

Nancy Staub sends us this charming portrait of the "youngest member of her class" in puppetry at the Jewish Community Center in New Orleans.

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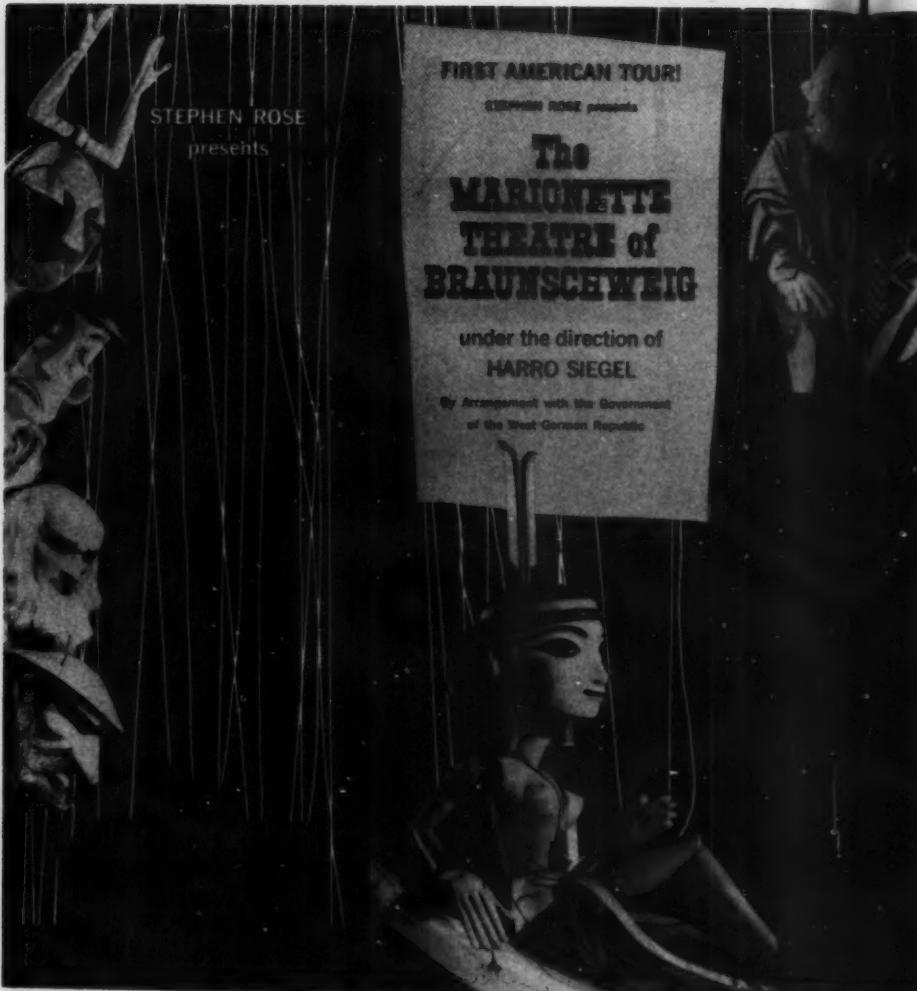




Creative ?



MEPHISTOPHELES      THE MARIONETTE THEATRE of BRAUNSCHWEIG



STEPHEN ROSE  
presents

FIRST AMERICAN TOUR!

STEPHEN ROSE presents

The  
**MARIONETTE**  
**THEATRE** of  
**BRAUNSCHWEIG**

under the direction of  
**HARRO SIEGEL**

By Arrangement with the Government  
of the West German Republic

ACCLAIMED THROUGHOUT  
THE CONTINENT!

Honored  
at the  
EDINBURGH  
FESTIVAL

*What enchanting possibilities there are in the art of puppet-playing, even in these days of the cinema and over-sophisticated theatre. One should go to a performance and let oneself be carried away by the magic of the night, created with much detailed art and obvious love. And that counts for young and old, children and grandparents.*

—Neue Zeitung (West Germany)

*The spirit of Disney translated from organic to mechanical life . . . A specimen of great art in miniature."*

—Frankfurt Allgemeine Zeitung  
(West Germany)





His First



**“ Skipper”**



**Yul Brynner**

Nancy says, "He made it all by himself from start to finish, and giving his show was a real triumph for him".

However that questioning look in his eyes reminds me of my first attempt at making a marionette. With a Tony Sarg book propped up in front of me, and an utterly hopeless creation in my hands, I surveyed the original diagram and wondered how I had created such a monstrosity.

#### **YUL BRYNNER**

From "The Brothers Karamazov" comes this still of Yul Brynner and Maria Schell . . . another movie to include a "puppet bit". Altho made on the West Coast, the still was sent from the East Coast, and no way of finding out who made the puppets. Help! California! Whose are they?

#### **SKIPPER**

Skipper Conlon, just out of the P of A Junior Class, is a busy young

puppeteer and ventriloquist according to KTRK-TV, Houston, Texas.

Beginning two years ago with a show called "Playranch", he graduated to a week day show called "Puppet Studio" and now has an hour long Saturday show entitled "Krazy Kat".

This program features cartoons for the small fry introduced by Krazy Kat and Scrappy. Skipper manages voice and manipulation.

#### **NOTE**

The delightful snowman in last month's JOURNAL Parade have been identified by George Latshaw as the work of Wayne Reed, former P of A member, now window designer for Polsky's in Akron, Ohio.

The Nativity Scene without caption belonged to Cedric Head. Figures were carved by a Swedish artist Gustave Johannes, and purchased by Cedric after the death of Johannes.

## **Are They One and the Same?**

The following enthusiastic review from a VARIETY reviewer appeared in a very recent issue. It would seem that this is the same company that Martin Stevens reviewed in last month's issue. If so, it proves that Steve's prediction has come true . . . an agent, plus some good publicity, and you have the following:

#### **LOS PUPI MARIONETTES**

CCE, Ottawa

Los Pupi Marionettes, an import from Italy so new only one of the staff of 12 can understand English, is one of the finest shows to hit the Central Canada Exhibition since World of Mirth midway began here more than 20 years ago. Using puppets averaging three feet tall (some close to five), it's a fastpaced, showmanship-wise offering that uses a number of fresh ideas. Scene changes are

extremely fast, scenery customs and dolls are clean and colorful and operation of the marionettes is superbly handled by a crew of eight string-pullers. Lighting and special effects are big.

Comedy is always present in the dolls' actions since the gabbing and chanting, recorded, are in Italian. This makes it difficult for Canadian stubholders to accept, but they hand out plenty mitting for quality of the visual side of the show. Another item that may disappoint midway customers is the typical Italian attention to opera. Insertion, eventually, of some pop stuff among the tunes would probably collect more attention.

This is a unique show for a midway and should go far to bringing impact and business to World of Mirth.

## Post Script

to a ghost writer

Recently there have been small sparks of courage showing on the pages of the JOURNAL—an encouraging sign—which I hope will lead to some real adult fireworks in the future. The author of "Let's Grow Up" (who signs himself E. Val Uation) makes a bold and convincing stand for healthy criticism, so I'm sure he won't mind a little tossed in his direction. Come out from behind the nom de plume, boy, and sign in please! It is all very well to ask the reviewers of Festival shows to write less politic reviews—but at least their names are down for whatever tactful claptrap they've written to disguise their honest opinion . . . while you, dear sir, can be as brave as you please behind the device of a pseudonym, and will suffer no consequences by being anonymous. If your convictions are as firm as you say they are—then be counted for them.

Several reviewers approached me after their duty viewings with more than a little pain in their expressions—"What shall we do," they asked, "we didn't like the show!" Write your honest opinion, I advised, but unfortunately Taot won over Truth in most cases. It may shock you to learn that most professionals do not welcome criticism in any way, shape or form—and they are extremely reluctant to let this signal of maturity get going in P of A, for it might expose their own shortcomings to public view. This is not to say that they don't criticize—they DO; they're human—but they do it in privacy where it won't "hurt" anyone . . . and what's worse, where it won't HELP anyone either. To cover up for their evasion of responsibility in this area of performance—they turn their dazzling attention to spotlight the

BEGINNER. His problems, his woes, his constructions—and to the beginner, ever greatful, the professional looks like a Big Wheel—a flawless performer, and the god-like artist. And the professional basks happily in the adulation of the people who know nothing, because he suspects that he may not look so good to the people who know a thing or two. But interest wanes even for beginners—once they've picked up all the tricks, why come back to a Festival (oh, they'll protest their gratitude endlessly, but they've graduated now to bookings and agents and they have just too many dates to get away—if they thought there was really anything more to get, they'd be back.)

It seems unlikely that the current crop of professionals will ever allow the art of criticism to flourish publicly unless they are excluded from its touch. They have worked too hard for too many years making a living and evolving their present style of production to wish for anything as unsettling as a suggestion of change. It is only among the younger group—the people who still have someplace to go—where constructive criticism can have some positive meaning. Seek out the most knowing people you can find in fields other than puppetry too; ask for their comments; defend your point of view; and profit by their advice. Praise has no value, unless the person who gives it also has the skill to spot the flaws.

There is also an undercurrent of feeling that "theatre" people should be disqualified from opening their yaps about puppetry, because they don't understand the problems of the puppeteer; they are under suspicion as being unsympathetic; and they will only use criticism for an attack

on what is currently acceptable on the puppet stage. This is poppycock! A lot of puppeteers have developed their shows through an art background and education. They have acquired their skills by intuition and experience, sometimes with winning results, but they have not been schooled in the theatre. This fear that somebody may know more than we do has stifled many a person of promise. Criticism has a better chance to flourish in the theatre, because there are more people

involved in a production and more points of view to be coordinated for the final effect. Art, music, theatre, dance,—even the government—have their critics, and they continue to survive and grow. Or are we too dainty to grow up.

The motto for the day in my appointment book seems to have the right quote for you Mr. E. Val Uation—it says "A good example is the best sermon." My name is George Latshaw. What's yours?

## Open Letter to 'E. Val Uation'

Elaine C. Miller

It's people like you who give me courage. If we newcomers to the art of puppetry, such as myself, are to get started on the right track and become worthy of our affiliation with the P of A we must be encouraged to develop our own styles and not be afraid to hear them criticized. To be a P of A member carries with it a tremendous responsibility—and so it should.

UCLA was my third consecutive P of A Festival and I found its Workshop decidedly different. There is no doubt it could have been improved but its basic idea was a valid one.

The Workshops of '55 and '56 were an exciting experience to me—gay carnivals of puppetry representing many hours of painstaking labor by those with undisputed know-how. I loved every minute of them. In fact, I remained at each of them until the doors were locked. But I realize now that most of us were going around copying designs, taking photographs, swiping ideas, whether we realized it or not, for they were eventually bound to show up in our own work as unoriginal imitations rather than reflecting our own creativity. Anyway, to an inexperienced character like me, it all added up to a feeling of "Golly. This is easy. I can do that . . . .

probably even better than he (the demonstrator) can!"

All of this proved it is always far easier to be an observer than a participant. I was very pleased to find that the Workshop of '57 was designed to overcome this all too facile approach. A truly different kind of learning which is in many ways even more essential to the art took place—more than molding a head or stringing a puppet. However, without the benefit of the construction details of the previous two festivals, I would probably have felt cheated.

I believe the plan for the '58 Workshop as indicated by George Merton in the last Journal is a fine step toward the ultimate "happy medium". We are all seeking and needing different things from Workshop. Some of us need construction details; some of us need to be awakened by discovering our own shortcomings; some even need to come back home clutching a puppet—one he has made himself. And the time element is important—some of us may choose to spend most of our time in one category if we recognize that as our weak point. But the overall emphasis must be on good theatre and what constitutes good theatre.

# Festival 1958

George Merten

Now that we are well into 1958 and inasmuch as it is only six months until Festival, here are a few more of the things you can expect to find there this year.

One thing you can definitely expect and rely upon getting is a little more time to relax. This doesn't mean that you will not have plenty to do, see and hear, but just that you will have a little breathing space between events, particularly the lecture programs. This will give an opportunity to discuss the program just concluded and also enable you to enter the next one relatively refreshed. Since this has never been accomplished in the past, no one will be ready to believe this, but wait and see.

This year everybody will be able to live on campus again, probably in the same large building. The exhibit and store will also be housed in this building and there is a social room in the basement.

There is a large swimming pool on the campus and this will be available to the puppeteers.

Meals will be served in the large cafeteria and at a reasonable cost. For fancy dining, it will not be necessary to go off the campus, the Carolina Inn will be found excellent.

This year the Pot-Pourri will be

held from 10 P. M. to 11 P. M. on Tuesday and Thursday only, in the beautiful Forest Glade open-air theatre which is equipped with stage, seating, etc. in the classic manner. Bruce Bucknell is handling these "late shows" and will be having something to say about his plans in the next issue of the P. J. Instead of the usual last minute arrangements and loose timing of this event, Bruce will plan ahead and line up his programs well before Festival. It is also hoped that the Pot-Pourri will, from now on, assume considerable importance at Festival as a proving ground for new talent with a view to future participation in the regular Festival programs. If you have any ideas, write to Bruce Bucknell about them.

Another, and very important, aspect of the Festival is that the Durham Junior League is behind it and they, under the leadership of Mrs. Charles Willets of the puppetry group, have already formed the necessary committees. Experience has shown that when the League is involved in a Festival, it is a good thing for the Festival. I had the pleasure of visiting Chapel Hill last September and meeting with a number of the League members, so I know from first hand what a good thing it will be for 1958.

## Lost Boy

Lost Boy is the first in a series of printed plays which the P of A hopes to make available to members. Written by Nora Wood, this play was awarded second place in the recent play writing contest sponsored by the Detroit Meuseum. It is highly recommended by Martin Stevens, your Script Consultant.

Lost Boy is the tale of a charming little 18th century boy who not only loses himself in the forest but loses the gifts he is taking to the princess. A bunny rabbit, a blue jay, a snail, an owl and many other woodland creatures bring the story to a delightful ending.

# Substituting for Punch

We regret that Rod's column reached the Journal too late for publication.

## TELEVISION

Fay Coleman writes to Viv, "—one of the wonderful features of puppetry to me is its immeasurable width and depth in possibilities for artistic expression. It has room for the dyed-in-the-wool traditionist and the most esoteric of the avante-grade. Old as the art is, it's always as new as tomorrow when there are fresh thoughts brought to bear on it."

Who can bring new ideas more firmly to the art of puppetry than Bil and Cora Baird? Their charming puppets are popping up in the most unexpected places, and they never fail to add zest to the program. You may have seen them pull the star-studded Arthur Murray program December 25 out of the doldrums. Matching wits with Tallulah Bankhead and her poodle they were the highlight of the show. They were featured on the Gobel-Fisher show on December 17 and on the Arlene Frances show December 28. Between TV shows, December 14, they appeared at Hunter College with Sona Osato dancing in "The Surprise Box." All of the rest of the cast was made up of the Baird puppets.

Most ambitious of their new programs seems to be their new series "Adventure in Number and Space". This program produced by the Westinghouse Broadcast Company and aided by Dr. Howard Fehr, head of Mathematics in Columbia University, attempts not to teach but to interest young people in mathematics. Even with the series treating such subjects as the primitive counting boards, Greek and Roman numerals, the discovery of the zero, the decimal point, an abacus, algebra, geometry, trigonometry, and topology, the puppets

are not highbrow. Snarky and Gargle, somewhat in the manner of Howdy Doody, ask the questions. Roman soldiers (puppets) show the sequence on the history of arithmetic illustrating the use of the abacus; Slugger, the puppet pianist, discovers mathematical combinations on his piano of 88 keys; Snarky and Gargle try to lay out a baseball diamond and learn the value of geometry in creating an accurate 90 degree angle. Westinghouse is offering the film free to 25 educational TV stations hoping to spark future scientist's ambition.

If you saw the Baird puppets in the "Strange Case of the Cosmic Rays," one of the Bell Series, directed by Frank Capra, on October 26, you realize that the most difficult subject can be explained and made palatable for the most obtuse viewers. The puppet panel was led by Frank Baxter and Richard Carlson. The format consisted of reviewing the half century process of tracking down and identifying cosmic rays in a pseudo-mystery story form. A marvelous way of being educated!

Perry Como, always entertaining, pulled Burr into his December show. The dragon's dazzling vocal of "Poor Little Christmas Tree" delighted Perry as well as the audience. You may also have seen Oliver J. Dragon matching forces with Ethel Merman singing "There's No Business Like Show Business" with Como and Kukla the victims of a brush off. You probably know that Fran Allison is no longer part of Burr's act. Her varied commitments in the last year with the Breakfast Club, RCA Whirlpool and Swift TV commercials make it impossible to keep the ten-year-old team together. Burr says that there is no substituting for Fran and that the concept of his whole show must be revised. Burr is now doing a series of filmed commer-

cials for the S and H Green stamps in Chicago, and he is still planning more Broadway shows—but no more *Fran*.

Ed Sullivan's Christmas program featured the Braunschweig Marionettes in a reverend presentation of the Christmas story.

December 28th marked the 10th anniversary of the *Howdy Doody Show*, quite a feat in a medium with such a fast turnover. The show originated when NBC asked Martin Stone, writer for "Author Meets the Critic" to put on a children's show. Stone knew Bob Smith who then had a *Triple Ranch Show* in which one of his characters always greeted everybody with "Howdy doody". He asked Bob to emcee the show. The original *Howdy Doody* figure was created by Frank Paris. NBC had only a verbal commitment with him when the show started. He and the network lawyers could not come to terms over the ownership of the show. Paris left and filed a breach of contract suit against NBC. The suit was finally settled. Since Paris retained control of the puppet (not the show), the original *Howdy* could not be used. Two ex-Walt Disney artists were commissioned to create the present figure.

In recent years Rufus Rose joined the show as a puppet consultant and manipulator. Though the show is more commercialized than puppetized, it still remains a popular half-hour Saturday show for the children.

Have you seen the Johnson Wax Bee, a hand-puppet by Frank Paris, appearing on the Steve Allen show?

Shari Lewis, a ventriloquist and puppeteer delights her fans every Saturday morning at 8 o'clock over WRCA-TV on Shariland with her charm and talents, singing songs and telling stories in a kind of "Hi Mom" routine. In Tampa, Florida, a store opening strictly for children, took a cue from the program and instituted a department to entertain bored youngsters with the same "Hey Mom"

routine. Kenneth Kingsley relates fairy tales which he demonstrates with hand puppets.

Paul Ashley of Des Moines, creator of Rootie Kazootie, Blinkey, Pirate Captain Jolly, says "I put actors out of work." But he puts puppeteers to work. (As though they weren't actors!) Presenting a spectacular of Gilbert and Sullivan's *H.M.S. "Pinafore"*, Paul, who is an actor as well as a sculptor says, "Anything that an actor can do, a puppet can do better." Agreeing with him a hard boiled TV critic wrote of the presentation, "First intelligent spectacular . . . wonderful seeing good puppets instead of bad actors." Paul presents the NBC "Grumby Show" at 10:30 on Saturday morning.

The Pat Boone show introduced the Trotter Brothers and their marionettes on December 18. Larry Smith seems to be happier as a puppeteer in Cincinnati than he was at Ohio State as a student. No wonder; he's leading a popular puppeteer's life at WCPO with several TV shows of his own. This may not be a new idea but it is an appropriate one—Conrad Woyce finds an enthusiastic teen-age audience at WABD-TV for his rock 'n roll puppet band. Unusual indeed, where the shadow puppet shows of "St. Francis of Assisi" and "The Three Kings" presented over WCBS-TV on December 29. Written by Phyllis Fisher Stevens and produced by Phyllis Strebrul the manipulators were Jon Yoors, Phyllis Stevens, Peggy Elcar, George Molly and Larry Berthelson. Viv and Peg will begin their second series of "The Play's the Thing" on WOSU-TV in Columbus January 17 and every Friday night thereafter at 8 o'clock. The puppets present excerpts from plays for an expert drama panel who will guess which play is being given. They will also present a 15-minute semi-weekly children's show over the same station. "The Mayflower's Cabin Boy" created

by Elek and Dorothy Hartman was offered on the Helen Neville show over WGR-TV on Thanksgiving day in Buffalo, N. Y. This is a one-man puppet show written by Mrs. Hartman and performed by Mr. Hartman. The Victoria Puppets have played in a number of New York programs. Mr. Hartman says that his is the only company that is named after a mother-in-law.

"Mr. Widdgett", who was a popular character on WLW-C at Columbus, Ohio, isn't really Mr. Widdgett. It's Don Gilpin, who came to Columbus from Atlanta, Georgia, where he had conducted a marionette show for eight years over WSB-TV. As host in his half-hour show "The Wonderful World of Mr. Widdgett," he entertained enthralled young onlookers with the antics of his marionettes and told them stories. He also demonstrated how to make simple toys. Don is a busy man; in addition to his puppet life, he is pursuing his graduate studies in radio and television at Ohio State University and also teaching at Ohio Wesleyan.

Jay Marshall will appear on the Ed Sullivan show on January 12. He will have his famous rabbit with him and will demonstrate paper craft.

Bob Bromley received rave notices from the press on the "smootherest puppet act yet seen on the British TV." Quite an accomplishment as he was appearing with such celebrities as Allan Jones and Jayne Mansfield!

#### FILMS

"Muzzlesby", a 14-minute sound-color motion picture has been designed by Basil Milovsoroff for the New Hampshire Fish and Game Department. As we would expect, this film combines imagination and creative artistic expression depicting the basic causes of hunting accidents, not in terms of human characters, but of the most gun-conscious bird that flies—the crow. Lavish color, free form settings and a rich vein of humor are

skillfully blended to give the piece all of the charm that a Milovsoroff production always has . . . "tom thumb and a bagful of puppetoon characters" is the title of George Pal's picture in the making. No capitals in the title to get across the idea of Tom Thumb's diminutive size. Russ Tamblyn will play Tom Thumb and according to Pal, he has developed a new photographic technique to shrink Tom to the tiny proportions of the puppets who will share the action with live actors in the film. Asked further questions about the picture, Pal retorts "Professional secrecy. I have some new ideas and I don't want to display them before the picture is made."

#### INTERNATIONAL

The first of December the Congress to discuss the revival of UNIMA (Union Internationale des Marionnettes) met in Prague and continued through December 14. Fourteen countries prewar in UNIMA took part in the Congress proper, arranged by Jan Malik, Czechoslovakian puppeteer, a writer of international reputation. Excursions were made to outstanding puppet centers in Czechoslovakia. Attending was Gerald Morice, appointed delegate for the Joint International Committee of the British Puppet and Model Theatre Guild and the Educational Puppetry Association. Delegates attended from Belgium, France, West Germany, Poland, Hungary, Russia, Bulgaria and Rumania. Also attending was A. R. Philpott who probably has the distinction of being the first puppeteer on TV. He appeared with his puppets as Pantopuck over a BBC production on October 19, 1932, for a fifteen-minute program. More about UNIMA later.

The World Congress of Theatre meeting in Venice, Italy in July reported on the origins of style and the influence of Commedia dell'Arte on the modern theatre. They noted that the origins of the Commedia were

traced to the ancient Roman Theatre. A recent find in excavations of Pompeii of what was identified by scholars as a buffoon's mask was seen as proof that Punch and Judy were popular nearly 2000 years ago.

A new joint committee has been appointed by the British Puppet and Model Theatre Guild and Educational Puppetry Associations headed by Mr. I. Bader and Mr. Harold Aidalberry to promote contacts between puppet organizations and puppeteers overseas.

An International Festival of doll and puppet theatres will be held in Bucharest from May 15 to June 1, 1958.

Gordon Craig, retired 84-year-old British actor-producer, found living virtually penniless on the Riviera last year, has sold his collection of theatrical books and papers to the French Government for 13,000,000 francs (about \$35,000) Mr. Craig, a son of Edwardian actress Ellen Terry, retired to the Riviera nearly thirty years ago following a dispute with London producers over the cost of his plays. Now he lives in a family boarding house at Venice. Last year, he was made a Companion of Honor to the Queen.

#### CHRISTMAS SHOWS

Here are only a few of the thousands of Christmas puppet shows that were performed throughout the country during the holiday season. Always busy, Lea and Gia Wallace have had a record season at the Village Dance and Puppet Center presenting among others their productions of "Candy Princess", Santa's Visit", "Puss in Boots", "Johnny Pilgrim and the Indians" and "The Flying Saucer." Speaking of space missiles, perhaps the Peppermill Puppeteers have solved the problem. William L. Leech, director of special services at Leavenworth, Kansas, who at one time presented "One Christmas Eve" with life-size puppets now turns to the most modern

and appropriate of subjects. He presented "Punky, Sputnik, and Muttnik In Outer Space" complete with black light effects.

The Pied Piper Puppeteers of Waldwick, New Jersey, opened their new production "Puppets Backstage" on Saturday, December 21, at the Patterson Memorial Presbyterian Sunday School, West Orange, N. J. The show is worked "in the round" and has a set-up unit to demonstrate-perform-lecture marionettes, shadow, finger, and hand puppets. A complete little variety revue "Strings and Shavings", by marionettes, is the highlight of this little timber parade. Bill Schuring produced, Bill Jayme assisted, Herb Scheffel designed and executed the entire divertissement.

The Junior Theater in New York featured a week's run of the Holiday Puppeteers with Andy Millegan and Jack Doran playing "The Prince and the Pauper." The Berkely Marionettes performed "The Wonderful Well" under the auspices of the Brooklyn Community Children's Theater at the George Gershwin Theatre. The Peggy Bridge Marionettes presented "Santa Land" at the Henry Street Playhouse. At the Phoenix Theatre the Braunschweig Marionette Theatre presented a burlesque version of "Dr. Faust" and other variety acts December 25th through the 28th. The Greenwich Mews Theatre presented a Christmas week of performances by the Pickwick Puppet Company, "Nino El Fako and the Bull." On December 8, Kay Marwig performed "The Story of the Proud Princess" in the Chapter Room of Carnegie Hall. Dramatized by Tony Nolles' Puppets from Netherlands, the classic "Pinnocchio" was presented at the Henry Street Playhouse during the holidays.

#### HERE AND THERE

The New York Park Department boasts of an audience of 250,000 children for their last year's performances

and they expect to present their new show "The Shoemaker and the Elves" to many more. The original show has been souped up to include a grasshopper, a clown, a lamp lighter, a hurdy gurdy man. The director, Asconio Spolidora, says that the background music will consist of some of the old standbys: Mussorgsky's "A Night on Bald Mountain", Dukas "The Sorcerer's Apprentice", and Tchaikovsky's "Nutcracker Suite".

Basil Milovsoroff, George Latshaw, Gil Oden, and Mel Helstein represented the puppeteers at the recent Children's Theatre Conference.

Versatile indeed are Marian and Bill Duvall of Haddon Heights, N. J. They teach puppetry at the Haddon Field Arts and Crafts League. They present Biblical stories with puppets and they give such programs as "Tippy Wicht" and "Polks Dot Pony".

The Seven Arts Center, a new off-Broadway theatre at 120 Madison Avenue, N. Y. plans to include in its reading repertoire (January 6—March 10) an adaptation of the Larry Berthelson Pickwick Puppet Theater's production of Edna St. Vincent Millay's "Aria Da Capo".

Nicola Knight of Chaudiere, Ottawa, who has been in marionette business for a number of years is now soloing in his night club show. His act, including an argument between a poodle and a hydrant is reported as uproariously funny, especially when the pup's ghost slithers, halo-topped into atmosphere after the hydrant shoots him.

The "Reluctant Dragon", under the able direction of Dorothy Hayward, was received with delight at the Children's Fairyland Theater, Oakland, California. Many familiar names appear among the puppeteers', Bob Darling, the Aikens, Sally Hanson, Frances Oznowicz, Darryl Ferreira, Skipper Sedly and Private Anthony R. Urbana.

The Toronto Guild of Puppetry

presented "Puppets on Parade", a spectacular, on November 30.

A new puppetry Guild which has sprung up in San Diego has two very young and extremely active members who are performing "The Lad Who Went to the North Wind" throughout the whole school system. Ray Grant, another youthful puppeteer (16) from Pasco finds himself extremely busy these days appearing in nearly all of the schools in the Tri-City area as well as producing a TV show. His show is kept in the family and is manipulated by Ray, his brother, Don (15) and his sister Dorothy (10). Most of the scripts are taken from nursery rhymes and fairy tales.

The Los Angeles Guild of Puppetry plans a unique service for its members; it will set up a bulk purchasing service whereby the members can secure puppet supplies—plaster, plastic wood, paint, solvents, tools, etc.—at reduced rates. From the same bulletin we learn that Jack and Elva Aiken have an interesting motion picture which they made when attending the San Francisco Puppet Fair. Also, that Norma Coleman won first prize at the Golden West "Hi Jinx" for her fine work with puppets.

Have you heard that Harry Burnett of the Yale puppeteers is hard at work on his newest venture—the turn-about tangle-proof puppet.

Mrs. William G. Burnett of Wautagh, L. I., has turned her puppet hobby into a toy business. She now makes the "Peckery Puppets" for sale through special orders. Gaily and beautifully dressed, these 20-inch marionettes can be manipulated by any child who follows the careful instructions which go with each puppet. Hooks at the end of each string enable the puppeteer to easily untangle the puppets. Moreover, the strings have loops so that they can be raised or lowered depending on how tall the manipulator is.

New York University announcement

for this year included a course in Hand Puppets for the fall term, taught by Frank Paris in his 12 Gay Street Studio and a spring course in Marionettes. Anyone in the New York area can contact New York University or Frank for particulars.

And if you are in New York, you may want to go to Gimbels and buy the Italian Pinnocchio stamp—singles or blocks—Remember the Italian kids gave their pennies for a Pinnocchio statue!

"Harlequin and the Arts" (October 1 November 10) was one of the major exhibitions of the season at the Denver Art Museum. It traced the development of the Commedia dell 'Arte tradition, as it evolved from the masked actors in the treatres of ancient Greece and Rome and from the strolling players of the middle ages; as it flowered in the Renaissance and as it continues to influence contemporary ballet, pantomime, theatre, sculpture and the pictorial arts. The story was told through art forms, including masks from ancient Rome, puppets and marionettes from all countires, paintings, prints and sculpture of Harlequin, Pantaloone, Pierrot, Columbine, and many of their merrie companies. It covered an enormous span of time; the works included in the exhibition dated from a small bronz of a Roman actor, 100 A. D. to such modern masters as Picasso and Rouault and such outstanding contemporary artists as Zerbe, Vickery and Adickes. The selection of puppets and marionettes exhibited ranged from the 17th century—French and Italian figure—to 20th century characters by such pupeteers as Walter Deaves, Daniel Meader, and John Lewis. Of particular interest were the 17th century French Polichinelle, costumed

in white silk trimmed with gold, and two 18th century Venetian hand puppets, Pantalone and Capitano. A trick Harlequin by an unknown American, circa 1900, and a Sicilian marionette five feet high and dressed in full armor were noteworthy additions to the exhibition. Two English toy theatres, one a Punch and Judy Show and five puppets, circa 1860, and the other a 20th century theatre published by Pollock were displayed.

#### BOOK NEWS

Sergei Obraztov, *MY PROFESSION*, published by Foreign Languages House, Moscow.

Josephine M. Jones, *GLOVE PUPPETRY* published by Sports Shelf. \$2.75.

Lois Pratt, "THE PUPPET DO-IT YOURSELF BOOK, Exposition Press, Inc., New York, \$3.00.

Eric Bently *IN SEARCH OF THE TREATRE*. Three good photographs of Sicilian Puppets in action from the Italian film "Opera Del Pup" are included.

Leslie Daiken, *LONDON PLEASURES FOR YOUNG PEOPLE* also includes some puppet pictures and information.

The German Consulate has access to a new booklet of photos *PUPPEN-SPIEL*. Free for the asking.

*DOLLS AND PUPPETS*, by Max von Boehn, which has been out of print for some years has been revised and is being republished by Charles T. Branford Company, 69 Union St., Newton Center 59, Massachusetts. Price \$7.50 postpaid.

The original book was an excellent authority on puppet history and the history of dolls. We have not seen the new edition but pass this along to any one interested.

**Get a New Member Today**



**Editors Note:** Rod will be receiving his degree and leaving Richmond for good this month.

Until he establishes a permanent address please send news for "Punch's Mail Box" directly to the Journal Office. It will be forwarded to him.

**Address:**

**Rod Young**  
c/o Puppetry Journal  
Ashville, Ohio

## INTERNATIONAL FESTIVAL OF DOLL AND PUPPET THEATER

Bucharest, Romania  
May 15 to June 1, 1958

The Romanian Embassy in Washington has invited the P of A to participate in this exhibition.

George Latshaw has volunteered to collect and ship, in one shipment all material sent him by P of A members. The deadline for shipment is March 15 . . . send material in plenty of time to reach George at that time.

He will accept your glossies (8x10), which should be labeled on the back with name of subject, play, name and address of creator. Send your best! Also acceptable will be playbills,

posters and promotional material.

As a gesture of good will, all material will become the property of the Romanian Festival Committee. No material will be returned to you! Help the P of A participate in this International Exhibition.

Ship all material flat, between two thicknesses of CORRUGATED cardboard to;

George Latshaw,  
295 E. Buchtel,  
Akron 4, Ohio

## A NEW PUNCH AND JUDY



BY S. FOSTER DAMON

Mr. Damon gives his script of age old Punch & Judy as he presents it annually at Annisquam, Mass. Well known for his research into folk material he has written an introduction descriptive of the origin and meaning of the "wickedest play in the world." To this he has added a useful bibliography of the well known Punch & Judy scripts and also of other works and references to the play. \$3.75

**BARRE GAZETTE**

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